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# THE DECORATOR AND FURNISHER.

## CHURCH DECORATION.

A SERIES OF ARTICLES. NUMBER TEN.



### WREATHS.

TO make a thick wreath on cord it is necessary to employ two or three pairs of hands, one to feed the worker with small bunches of evergreens, and the others to supply wire, and to assist in holding and arranging the cord or twine to which the evergreens are to be attached. The cord should be secured either to a stout nail in the wall or to some firm support, neither too high nor too low for the worker, after the manner of rope making. Unless this is done, there is danger of spoiling the wreath by loose workmanship, or by an untimely fall. It is usual to twist fine cord round the rope, knotting

the string at intervals to give it firmness. The wire is sold on reels, and is about the firmness of carpet thread; it is easily cut into lengths with ordinary scissors, and is so flexible that one or two gentle and firm bends will secure the bunches of evergreens in the thickest wreath.

Care must be observed to select twigs as free as possible from hard stiff stems: these too often stick out ungracefully, and not unfrequently cause the wreath to fall to pieces. It is sometimes a good plan to "wire on" the coarser pieces of evergreen first, and then proceed to arrange the delicate sprays and colored portions of the decorations, such as alternate bunches of berries or flowers, so as to preserve a regular repetition of design. There is nothing better for a rich wreath than large leaves of ivy, fastened round the cord, say six or eight at a time, in the way described above, the sharp outline and light and shade of the leaves producing a delightful effect; and in towns, where evergreens are rare and costly, these ivy wreaths are invaluable.

The long runners of delicate ivy fastened together make elegant wreathing along a wall course. Many yards may be made in a short time from the long runners, which cling closely to a paling, or hang their pendant shoots from an old wall; and if here and there the sprays be allowed to fall, forming a sort of fringe of natural foliage, the lightness and elegance of the leaf is admirable. The tracery of windows may also be marked out by the close "creeping ivy green" with much advantage, and the woodwork of a screen may be enriched by the same adornment. Moss wreaths are delicate and pliant, and the brightness and softness of the green makes them favorite wreaths for fonts or minute stonework. Holly leaves strung together are used in large churches where time and length of wreaths are needed, but these are chiefly valuable because they can be strung together by little children, and afford even the youngest the privilege of taking part in the decorations. Laurel seldom answers for wreaths; it fades quickly, and is also too stiff and uncompromising to fall gracefully, but it is excellent for ornamental molding when sewn on buckram or brown paper. Care must be taken not to wound the leaf, and to allow the thread to cross the middle vein, otherwise the leaf shrinks and not unfrequently falls off.

Wreaths for arches may be made on laths, which, resting on the capital of the

pillar, will spring together and fit themselves without nailing. Should flowers be used in these wreaths, a little damp moss sewn in with them will keep them fresh for a long time; and berries may be glued to sprigs of yew or holly. Everlastings may also be used in the same way when their stalks are too short to fasten them on in bunches.

The material known as crinoline steel, which can be bought ready covered, is an excellent basis for wreaths for pillars.

DECORATION whether well or indifferently executed, has a far reaching influence, every design stimulating other minds than those of the artists who originated them with new and different ideas through the suggestive force of association. Let it be noted that the great masters of decorative art, working according to its higher and more general principles, thus attaining at once boldness and freedom, have accomplished results which to those only appreciative of lesser principles, appeared to go in face of all rule. As we ascend in the scale of art more knowledge and skill are demanded, and this progress is what we are witnessing at the present time.

LOCAL COLOR.—While the light or want of it in a pictorial painting determines materially the appearance of the objects portrayed, still every object must be set forth in its natural inherent color. This is termed local color. The predominance of this native local color of objects in the early works of all schools, gives them a flat and simple character, and the retention of the real colors of objects, which seemed imperative, was evidently the great difficulty of the freer application of shadow experienced by the early painters. Now we look on the shadowless aspect of those old works almost as an excellence; they seem to represent a diffused light and have an archaic impressiveness.

A CEILING seen recently is decorated with Japanese fans and banners spread flat and attached in artistic arrangement. The effect is good.



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